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London WC1

THE SOCIETY OF WOMEN MUSICIANS

F O C U S O N C O M P O S E R S

Leighton House

7.45pm June 3rd, 1971.

FUTURE EVENTS

Diamond Jubilee Concert
in the presence of Her Royal Highness Princess Alexandra

Queen Elizabeth Hall, South Bank, London SE 1
General Manager: John Denison CBE

Focus on Composers II

The second concert of members' works will be devoted to educational material both instrumental and for the stage. Please apply for further details from

The Hon Secretary, 112 Church Road, Richmond, Surrey.

P R O G R A M M E

Three Sketches from Ireland — Joan Trimble

The cows are a-milking: The Bard of Lisgoole: Puck Fair:

William Blezard pianoforte

Whereas the first sketch is based on a traditional Irish reel, the other two contain original melodies by the composer. Lisgoole is the name of an abbey on Lough Erne in County Fermanagh and Puck Fair describes a gypsy fair which takes place in the south of Ireland. The sketches have been arranged by William Blezard from the original work for two pianos.

The Fall of the Leaf — Imogen Holst

Pamela Hind-O'Malley violoncello

These three short studies on a sixteenth century tune were written for the first cello recital of Pamela Hind-O'Malley at the Wigmore Hall in 1963 and have since been performed for the International Cello Centre.

Duo for Violin and Violoncello (1948) — Pamela Hind-O'Malley

Prelude Obstinato Interlude Finale (First London Performance)

Mary O'Brien violin Pamela Hind-O'Malley violoncello

Songs — Betty Roe

Verities: Euphonium Dance: Madam and the Minister:

Betty Roe soprano Geoffrey Elkan clarinet John Honeyman double bass

'Verities' are settings for soprano and clarinet of three poems by Charles Causley. Euphonium Dance and Madam and the Minister are poems by Jacqueline Froom and Langston Hughes which have been set for soprano and double bass.

I N T E R V A L

Piano Sonata No 3 (1970) (First London Performance) — Gunilla Lowenstein

Eira West pianoforte

This is a two movement work. The first is improvisatory in character with tempi alternating between andante and allegro. The second, in which the themes of the first are continuously transformed, aims in its latter half to even out the contrasts between the various themes. Scherzando fragments are telescoped into the opening adagio of the second movement but the more serious mood of the composition prevails. Part of the longest allegro section from the first movement re-appears in a recapitulatory capacity and the work ends with a climax in contrast to its quiet opening. The sonata was written in 1970 at the invitation of Eira West.

Song Cycle: Songs of Experience (William Blake) — Joan Littlejohn

1. Introduction: Hear the Voice of the Bard
2. My Pretty Rose Tree
3. Ah! Sunflower
4. The Lilly
5. The Garden of Love
6. The Chimney Sweeper
7. The Clod and the Pebble

Hazel Hibbert mezzo-soprano Christopher Grant pianoforte

Songs of Experience form the second half of a double song-cycle called 'William Blake's Songs of Innocence and Experience; shewing the Two Contrary States of the Human Soul'. The first complete performance was given by tonight's soloists at the Royal College of Music on 3 February 1971.

Concerto for Oboe D'Amore and Strings — Mary Chandler

Allegro giusto Poco lento Allegro ma non troppo

Dinah Demuth oboe d'amore and The Epsilon Quartet

Donald Weeks first violin George Robbertson viola
Mary O'Brien second violin Rowena Ramsell violoncello

Struck by the highly indvidual qualities of the oboe d'amore the composer set out to explore those qualities in the form of a concerto for the instrument. Leon Goossens, to whom the work is dedicated, has given several performances, the first of which was broadcast. The first London performance was given by Dinah Demuth in a concert conducted by Joan Kemp-Potter in June 1969. Tonight the work is presented for the first time as a quintet.